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REPORT OF THE TRUSTEES FOR THE YEAR MCMXIX

FOR many years the Annual Report of the Museum was the only means of communication between the Trustees and the members. It therefore contained a detailed account of the activities of the year as well as a full description of our important accessions. Since the publication of the Bulletin our members have received a monthly report of all activities and a detailed description, as well as illustrations, of all new accessions, written in most instances by the curators in charge and published over their initials. Under these circumstances it seems unnecessary to duplicate information already given, and it is possible to abbreviate our annual report.

The salient points in the history of the Museum during the past year are the following:

There has been the largest attendance in any normal year. The exact number was 880,043, an increase of 244,546 over the attendance of the previous year. This has never before been exceeded except during the exceptional years of the Hudson-Fulton and the J. Pierpont Morgan exhibitions.

There has been the largest attendance, without exception, of those who came to the Museum for instruction. The number was 138,923.

There has been a complete demonstration of the desirability of adding music of a high order to the other attractions of the Museum. The attendance at the eight orchestral concerts given during the past winter aggregated 39,071.

The most important additions to the art collections of the

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Museum, either acquired or first exhibited during the year, are the following:

The great collection of Dürer's etchings and woodcuts, formed by Junius S. Morgan and ranking, both in quality and number, close to the Dürer collections of London and Paris.

The seven Egyptian statues of the Goddess Sekhmet and the Egyptian jewelry from the tomb of the Princess Sat-hathor-iunut.

The complete set of gilded and engraved armor for man and horse made for Sieur Jacques Gourdon de Genouilhac in 1527.

The two portraits by Ingres.

Memory, a statue by Daniel C. French.

The two tapestries bequeathed to the Museum by Mrs. Augustus D. Juilliard.

The City's appropriation for the Museum for the year was cut down from \$233,000 appropriated for 1918 to \$175,000, in spite of the fact that the expense of operating the Museum was largely increased. After considering various measures of possible economy the Trustees decided in the interest of the City and the public to keep the entire Museum open on full time as heretofore, with the single exception of Saturday evenings. The adoption of this policy has strained the financial resources of the Museum and has prevented the acquisition of objects of art which otherwise could have been acquired.

THE TRUSTEES

The death of Henry C. Frick, who was elected a member of the Board of Trustees in 1909, leaves a vacancy in the class of 1923. The following resolution was adopted by the Trustees at their meeting held December 15:

Henry Clay Frick died on the second of December, 1919.

The marked success which he attained as a man of affairs and the qualities which made him one of the great leaders in the financial and industrial world are well known. His sterling character, his calm, sound judgment, his power of

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vision, his resolute courage and untiring energy, brought to him in these fields a measure of success such as few have ever achieved.

Mr. Frick had been a member of the Board of Trustees of the Metropolitan Museum of Art since 1909, and had served upon its Executive and Finance Committees and upon its Committee on Paintings.

His associate trustees desire to place upon record their appreciation of his services to the Museum and of his great accomplishments for the aid and encouragement of art, and their profound regret for the loss which has been sustained through his death.

He possessed a refined and cultivated taste in all artistic matters and was, in the truest sense of the term, a lover of art. For many years he was intensely interested in gathering together a collection of paintings and other objects of art, all of the highest merit, which at the time of his death had grown to be one of the great art collections of the world.

In this he was actuated by no selfish motive. The feeling of satisfaction arising from the mere possession of beautiful things, which, whether consciously or not, is so influential a force with many collectors, had no effect upon Mr. Frick. His action was the result of a well-considered and deliberate plan of forming an art collection of the highest possible standard of excellence, of which he intended to make a free gift to the public for the encouragement of art and the advancement of artistic knowledge among the American people.

This long-cherished purpose has now been realized, and the gift of his collection for public uses has become effective through the provisions of his last will, accompanied by the establishment of a beautiful home for the collection in the City of New York and by the creation of a most generous endowment.

But it was not alone in matters of art that Mr. Frick regarded himself as holding his vast fortune as a trustee for the public interest. He was a singularly modest man, disliking publicity, and during his life not even his intimate friends knew the extent and liberality of his many contributions to

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worthy objects of charity, but upon his death the provisions of his last will became known and revealed his scheme of broad, liberal, and well-considered benevolence.

He had, from an early period in his life, been a resident of Pittsburgh, and in later years had built a house in New York especially designed to contain his art collection. This house he devised to the corporation which under his will was to receive and hold the collection for the benefit of the public.

His will gave to the City of Pittsburgh a public park with an ample endowment for its maintenance, and divided his residuary estate among various hospitals, universities, and other charitable and educational institutions in Pennsylvania, New York, and elsewhere. It is estimated that the total of his testamentary gifts to charitable, benevolent, and educational purposes, including the encouragement of art, amounted to more than a hundred million dollars and represented more than three fourths of his entire estate; and thus was brought about the realization of those benevolent desires and purposes which he had so cherished throughout his life.

It is with a deep appreciation of his broad and liberal spirit, of his great work for the encouragement of art, and of his generous benefactions for the welfare and happiness of his fellow-men, that we, his associate trustees of the Metropolitan Museum of Art, record this tribute to his memory.

THE STAFF

The death, on April 7, of A. B. de St. M. d'Hervilly, who had served the Trustees for twenty-five years in different positions, latterly as Assistant Curator of Paintings, came to all in the Museum as a personal loss. His was a strong personality which pervaded everything he did, which changed any position he held unto himself. With the most unselfish interest he absorbed himself in the work of the Museum, early and late, in season and out of season. His capacity for work was unbounded and his sympathy and helpfulness were un-failing. Such qualities invigorate others as well as sustain them. His place will never be filled. He made the place.

Mrs. Agnes L. Vaughan, who had been associated with the

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Museum Staff since 1914, as an Instructor in special charge of work with the public schools of the higher grades, died suddenly on April 11. Mrs. Vaughan was one of the first to fill the position of an instructor, and the present successful operation of this kind of work in museums is in large measure due to her vision and her thoughtful consideration of its problems. She took the lead in bringing together the members of her profession for discussion of their problems and possibilities with the design of standardizing the qualifications for such service, through high principles in method, sympathetic attitude, and real attainment in scholarship.

Few other changes have occurred in the membership of the Staff. George E. Plaisted, Jr., was appointed Assistant in the Department of Decorative Arts in April; Russell A. Plimpton, after his release from military duty, resumed his position as Assistant Curator in this department; and Meyric R. Rogers and Charles O. Cornelius were advanced to similar rank. Mr. Rogers, the recipient of a Sheldon Fellowship from Harvard University, has been given a year's leave of absence for the pursuit of his studies in Europe.

In honor of the Museum men who served their country in the war, a tablet, upon which their names are inscribed, surmounted by a bronze eagle, the work of the sculptor, Eli Harvey, and the gift of Edward D. Adams, was unveiled by the Trustees in the main entrance hall on October 20. Two of the men whose names are thus commemorated, Charles French and John Reynolds, lost their lives; of the remaining thirty-one men, seventeen returned to the employment of the Museum.

MEMBERSHIP

Three Honorary Fellows have been elected, David Mannes, C. Davies Sherborn, and Naohide Yatsu; and eight Fellows for Life and five Fellows in Perpetuity have joined the Corporation.

The number of members in all classes at the beginning of the year was 6,869. The losses during the year through deaths and resignations were 1,013, but the new members who have joined bring the total of membership on December 31

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up to 7,563, a net increase of 694. The division of this number into classes is as follows:

Fellows in Perpetuity.	298
Fellows for Life.	171
Honorary Fellows for Life.	34
Fellowship Members (Annual).	40
Sustaining Members (Annual).	296
Annual Members.	6,724

The income received from the three classes paying annual dues was \$75,960, which is an increase of \$12,955 over that received in 1918, which, in turn, was a decrease of \$11,990 from the amount received in 1917.

These figures show in an effective way the interest taken by citizens of New York in the support of its museum of art, and the Trustees take this opportunity to express to those who contribute to its maintenance, especially to those who have contributed for a great number of years, their appreciation of such helpful generosity. It is hoped that the coming year may see a still larger increase in the membership, not only of those who live in New York, but of friends in other states.

ATTENDANCE

Last year, reference was made to the reasons for the falling off in attendance at the Museum, especially the diversion of public activities and interests into new and unusual paths through war conditions; but this year, with the return of the community to more normal conditions, the number of visitors has steadily increased, and it is gratifying to be able to report not an average figure, but an unusually large one, larger, indeed, than any in the history of the Museum except those of 1909, when the Hudson-Fulton Exhibition was shown, and 1914, when the Morgan and Altman Collections were placed on view—and this, too, notwithstanding the Saturday evening closing.

Of this total number of visitors, 880,043, many have come for special purposes; 39,071 for the eight concerts, 15,559 for Saturday and Sunday lectures, 27,115 children for the Story Hours, 13,794 for the Instructors' services, 21,712 children for instruction by their teachers in connection with their school

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work, 13,418 for sketching and copying, and so the list might be lengthened, but it is given in detail elsewhere, in comparison with the figures of last year.

This increase evidences the rôle the Museum plays and unquestionably is bound to play, in the community. With augmented funds and equipment on its part, and wider knowledge on the part of the people of benefits to be obtained, the Museum will increasingly take its rank as one of the greatest civilizing forces of the City.

a. Receptions

The annual meeting of the Corporation, held January 20, was the occasion for a reception to the Fellows. On May 14, a reception was tendered by the Trustees to the delegates and members in attendance at the annual meeting of the American Federation of Fine Arts, held in the Museum, and on December 15, a reception to representatives of the French Government and to Museum members and their friends was given to mark the opening of the exhibition of modern French art.

b. Concerts

Last year attention was called to the series of free public concerts provided through the generosity of Edward S. Harkness, which were given in 1918 for sailors and soldiers in the main entrance hall, by David Mannes and a symphony orchestra; and to the desire of the Trustees to give another such series during the spring, provided the necessary funds were forthcoming. Not only one series of four, but two series, eight concerts in all, were given through the generous contributions of Messrs. de Forest, Peters, John D. Rockefeller, Jr., and Michael Friedsam, and the attendance was so large, and the enthusiasm so great, that what had been spoken of as an experiment, or innovation, has proved itself to be an extension of Museum effort in the right direction. Two series of four concerts each will be given in 1920.

COST OF ADMINISTRATION

The statement of former years that the expense of running the Museum increased in greater proportion than its income,

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is repeated this year more emphatically than ever before. The City appropriation was \$58,000 less than for the year before. The cost of administration was \$617,214.05. The income from all administration sources, including the amount granted by the City, \$175,000.00, was \$346,122.65. The deficit, \$271,091.40, was met by the Trustees, partly out of funds normally used for the purchase of works of art, and partly from private contributions.

The City has raised its Budget appropriation for the present year to \$300,000, which is a matter for congratulation, but even with this help, the problem faced by the Trustees at the beginning of the year is that of retrenchment in one direction or another. Curtailment along the lines of service to the public in the ways already inaugurated would be regrettable, and no less unfortunate would be the curtailment of purchases of works of art, especially at this time of unprecedented opportunities. It is much to be hoped that the important service rendered to the City by the Museum may be recognized by the City authorities and that the proportion which the City's contribution for administration formerly bore to the Museum's contribution should be restored. The following table shows the decreasing proportion of such expense borne by the City in recent years:

Year	Received from City	Total Adminis- tration Expenses	Percentage of Admin- istration Expenses paid by City
1906	\$150,000	\$236,250.67	63.49
1907	160,000	253,302.31	63.16
1908	160,000	260,396.33	61.44
1909	200,000	291,108.61	68.70
1910	200,000	324,587.80	61.61
1911	200,000	338,864.41	59.02
1912	200,000	331,920.78	60.25
1913	200,000	362,948.18	55.10
1914	200,000	461,555.39	43.33
1915	200,000	407,357.04	49.10
1916	200,000	432,266.94	46.26
1917	200,000	481,772.07	41.51
1918	233,000	589,448.83	39.52
1919	175,000	617,214.05	28.35

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It would seem to be almost unnecessary to recall what to many people was long ago accepted as an incontrovertible fact, the part that museums play in the civic and national life, as essential elements in good citizenship and worthy industrial pursuits, but it may not be amiss to repeat the words of Sir Henry Cole, the working founder of the Department of Science and Art of the British Government, in an address made at Manchester in 1874: "If you wish your schools of science and art to be effective, your health, the air and your food to be wholesome, your life to be long, your manufactures to improve, your trade to increase, and your people to be civilized, you must have museums of science and art to illustrate the principles of life, health, nature, science, art, and beauty."

ACCESSIONS

The number of accessions of objects of art received by bequest, gift, and purchase was 1,394; a larger number than that received last year by 444. In general they will be considered under the following sub-headings of Bequests, Gifts, and Purchases.

It is interesting to recall here that fifteen years ago, in the Annual Report for 1904, a statement was made regarding the gaps in the Museum lists of American painters and sculptors represented in its collections, in an endeavor to fill them with worthy representations of these artists. At that time 83 painters of the American school were represented by 147 canvases, and the entire collection of American sculpture consisted of only 48 pieces by 26 sculptors. Today the painters number 214, their works 503; while 91 American sculptors are represented by 186 pieces, thanks to the indefatigable efforts of the Committee on Sculpture.

This year four paintings and seven pieces of sculpture belonging to our national school were received as gifts, and two paintings and six pieces of sculpture were bought.

a. Bequests

Five bequests, embracing 140 objects, have been received under the wills of Mrs. Virginia Purdy Bacon, Mrs. Charles

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Frederic Chamberlaine, Mrs. Helen C. Juilliard, Charles M. Schott, Jr., and Mrs. Margaret E. Zimmerman.

The following payments on bequests already reported have been received:

Isaac D. Fletcher Bequest.....	\$545,350.00
Hugo Reisinger Bequest.....	10,518.64
Edward A. Penniman.....	174.29
John S. Kennedy.....	11,090.19

b. Gifts

Gifts numbering 737 objects of art, as well as 1,798 prints, 271 books, and 261 photographs, have been received from 327 donors. All of them have been formally acknowledged by the Trustees, but they avail themselves of this opportunity to express to the donors, once more, their hearty appreciation of the interest which led to these presentations as well as their thanks for the objects themselves.

c. Purchases

Notwithstanding the necessity for the conservation of purchase funds, several important additions have been made. The statistical tables on p. 40 show the extent of the accessions by purchase, and the funds out of which they have been bought. The total additions of objects of art were 517. 1,369 books and 677 photographs were purchased for the Library, and 868 prints for the Print Department.

Some of the purchases made in the earlier years of the war, which were held in Europe awaiting a favorable time for shipment, have been received, but many still await transportation.

d. Loans and Loan Exhibitions

Of the 1,289 objects received from 84 friends of the Museum, who have generously lent them for exhibition in the Museum galleries, 719 have come singly or as collections for inclusion with our own collections, and 570 have come as contributions to some special exhibition arranged in the gallery set apart for the purpose. To all who have placed

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their possessions at the disposal of the Trustees for the benefit of the public, they desire to express their hearty thanks.

Following a custom of several years' standing of memorializing some particular artist, an exhibition of forty paintings by Gustave Courbet was arranged by the Curator of Paintings to commemorate the one hundredth anniversary of his birth. The exhibition was opened on April 7, with a special view for members, and remained in the gallery until June 2.

An exhibition of "Ornament," as shown in engravings and drawings of the fifteenth to the nineteenth century, made for the use of craftsmen, and a few objects which demonstrated how such designs were utilized by the workers in the shops, was displayed in the print galleries from April 21 to June 21. Three articles by the Curator of Prints, published in the Bulletin simultaneously with the exhibition, emphasized the value of this, the most important collection of such material ever brought together in this country—material regarded in Europe as essential to the proper study of the arts of design.

A third exhibition of the work of manufacturers and designers inspired by museum objects was held in January, the previous exhibitions having shown the value of this kind of retrospection of museum usefulness. This is especially true at a time like the present when the demand upon home production has led to wide discussion over the part that good design should play in our home manufactures, the obligation placed upon schools and museums to foster the idea, and the need of increasing the forces at work to these ends. There were 87 lenders to this exhibition.

Following the policy of the Trustees in seeking to make the collections practically useful, and in line with what has just been said, an exhibition of plant forms in ornament was brought together and shown during March and April, at the instigation of Dr. and Mrs. N. L. Britton of the New York Botanical Garden, through the coöperation of the two institutions—the Botanical Garden furnishing the plants, and the Museum the objects showing the translation of these

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forms into design. Such a demonstration, so far as is known, was unique in the endeavors of museums, and proved of real interest and value.

June saw the opening of a remarkable assemblage of laces and tapestries of the seventeenth and eighteenth centuries. The exhibition, which remained on view during the entire summer, gave an opportunity for the enjoyment and study of as fine a display of the art of lace-making as could be seen anywhere.

The works of modern French art, now being shown in the gallery of special exhibitions, were brought together by the French Ministry of Public Instruction and the Fine Arts, and the Triennale, comprising the Artistes Français, the Société nationale des Beaux-Arts, and the Salon d'Automne, for circuit exhibition in this country beginning with New York. The selection of the objects shown, paintings, sculpture, metalwork, graphic arts and ceramics, was made by a jury appointed by the Ministry and the Triennale; and the installation was made by the Staff of the Museum, the Curator of Paintings having the assistance of two representatives of the French Government, W. A. Coffin, President of the American exhibition in the Luxembourg, and Henri Carodella, delegate of the Triennale.

The collection was opened to the members of the Museum and invited guests with a reception on December 15, when Maurice Casenave, representative of the French Government, formally lent it to the Museum.

DEPARTMENTAL DEVELOPMENT

The work of the various departments is described in the following paragraphs, and references to the important acquisitions of the year, by bequest, gift, and purchase, made in some detail:

1. Department of Egyptian Art

The past year has seen the gradual resumption of the various activities of the department which had been either interrupted or retarded by the war, until with the close of the

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year its programs of work both at home and in Egypt have been well established on their previous basis.

The excavations of the Museum's Expedition were conducted last season, during the winter of 1918-19, on its concession in the Assasif at Thebes, and with eminently successful results. With a force averaging 350 native workmen a large area was cleared in the neighborhood of the tomb of Mentuemhat, the great gateway of which is a familiar object in the Theban landscape. As the excavations progressed, no less than 40 coffins were uncovered, dating from the Middle Kingdom and the succeeding Intermediate Period, with many interesting funerary objects accompanying them. A further feature of the work was the excavation of a great tomb of the Saite period, which proved to be that of a certain Pedubast, a high dignitary of the reign of Psamtik I, its walls embellished with notable bas-reliefs.

On another part of the concession a program was begun, and is being continued energetically during the present winter of 1919-1920, of the systematic clearing of surface drift down to bed-rock, throughout the bays in the cliffs to the south of Deir el Bahri—the region which yielded the great *cache* of royal mummies in 1881. That this work may prove the existence of further important royal funerary material concealed there under similar conditions to those of the great discovery just mentioned seems highly probable.

The branch of the work of the Expedition conducted under the Robb de Peyster Tytus Memorial Fund is continuing, during the present winter, its study and investigation of representative Theban painted tombs, and is now engaged in the copying of wall-scenes in the tomb of Nebamon and Ipuky (the so-called *Tombeau des Graveurs*), and that of Apuy. Their scenes are among the most charming in character and vivid in interest of any in the necropolis, and will eventually form the subject of two volumes of the Tytus memorial publications.

Of the acquisitions for the department which had been held abroad during the war, some have recently reached the Museum. The first of these to arrive and be placed on exhibition was the series of 7 superb statues of the goddess

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Sekhmet, formerly in the collection of Lord Amherst of Hackney, at Diddlington Hall, Norfolk. These were received as a gift from Henry Walters and are the most important addition to the representation of sculpture in the department which has been made since the formation of the collection was begun.

The month of December has witnessed the temporary exhibition of the marvelous jewelry and other objects found by Professor W. M. Flinders Petrie at Lahun, in 1914, in the tomb of the Princess Sat-hathor-iunut, daughter of Senusert II. Their acquisition for the Museum was rendered possible in 1916 through a contribution made for the purpose by Henry Walters, supplemented by an appropriation from the Rogers Fund. When it recently proved possible to transport them in safety from London to New York, it was deemed advisable because of their great interest and beauty to place them upon temporary exhibition, pending the completion of the new Room of Egyptian Jewelry, the installation of which will be accomplished, it is hoped, not later than next summer.

Conditions have not yet rendered it possible to transport from Egypt the material yielded by our excavations during the period of the war, as well as the objects acquired there by purchase during the same time; but it now seems likely that this shipment will reach the Museum within the next few months. These acquisitions will then be seen to comprise many additions to various sides of the collection, and of a character to emphasize our good fortune in having been enabled to continue uninterruptedly the work of the Museum in Egypt despite the difficulties imposed by the war.

The work of the department has been greatly furthered during the year; and important plans made possible, through very generous contributions received from George F. Baker, Edward S. Harkness, Mr. and Mrs. V. Everit Macy, and Henry Walters.

2. Department of Classical Art

It is gratifying to report that with the return of more normal conditions, the acquisitions made in Europe during the

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war are now being gradually shipped to this country. A number of important pieces have already arrived and others are expected in the near future. They will, in accordance with our usual practice, be shown in the Recent Accessions Room from time to time and published in the Museum Bulletin before distribution in the period galleries, so that the public may be able to follow the growth of our collection.

The gifts and loans during the year are five pieces of Roman glass given by R. H. Van Court, six vases and terracottas given by Henry S. Washington, a glazed bowl lent by Mrs. Edward C. Bodman, and three important Graeco-Persian gems, one lent by the American Numismatic Society, the other two by Edward T. Newell.

The Catalogue of Engraved Gems has at last been completed. It comprises the Minoan, Greek, and Roman gems in the Museum collection as well as the pseudo-classical stones of the eighteenth and nineteenth centuries; the latter for comparison with the genuine examples. The Catalogue is designed to serve a two-fold purpose—to make our collection of gems better known, and to serve as a general handbook to collectors of gems.

The plan started last year of placing cases with explanatory photographs in the various galleries of our department has been continued. Most of the material for the Sixth-Century Room is now ready; it includes photographs relating to the Etruscan chariot, illustrative of its style and period, views showing the method of wearing Greek armor, the uses of Athenian vases, etc. It is hoped that such material will greatly add to the educational value of our collections.

Considerable time of the members of the department has been spent on the card-cataloguing of the early acquisitions. Since 1906 all accessions have been carefully entered with all available information; but before that date no such system was at work, with the result that to trace the origin of certain objects extensive research work is sometimes necessary. With the help of old Museum correspondence, the Annual Reports of early years, and the memories of former owners, this is gradually being accomplished.

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3. Department of Paintings

During the year fewer additions than usual have been made to the collections of the department. Among the added paintings may be mentioned the striking portrait by Courbet of the tenor Gueymard in the rôle of Robert le Diable, the gift of Mrs. Elizabeth Milbank Anderson. As a bequest from Mrs. Virginia Purdy Bacon came a portrait of Edward R. Bacon, by Anders Zorn. The year before her death Mrs. Bacon had already given a portrait of herself by the same artist. A picture of the Crucifixion attributed to Pesellino is the only painting of the earlier schools which the department has added by purchase, with the exception of an important early Flemish painting, the *Harvesters*, the purchase of which has just been consummated and not yet publicly announced. The superb pair of portraits by Ingres purchased in Paris in 1918 were not brought to this country until this year.

A number of changes in the hanging of the galleries have been necessary. Places have been found for late acquisitions. The portraits by Ingres and several pictures of the Fletcher Collection, including the portrait by David of Mlle. du Val d'Ognes, the portrait of Mme. Favart by the younger Drouais, and the head of a lady by François Boucher, are in Gallery 24. Other pictures of the Fletcher Collection are permanently shown in Galleries 21, 26, and 27.

It is hoped that separate galleries will soon be available for the eighteenth-century English and French schools. The pictures of these schools are now crowded together in Gallery 24 in an unsatisfactory fashion. The Museum owns enough paintings to fill individual rooms of English and French art.

In connection with the arrival of the Leblanc portraits by Ingres, the purchase of two splendid drawings by the same hand should be noted. In all twenty-eight drawings have been acquired during the year, two of these coming as gifts. In June, nineteen drawings from the Pembroke Collection, purchased during the war, were placed on exhibition together with other drawings selected from the Museum collection.

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In October a second group of drawings was shown, including ten by Degas, acquired this year at the second Degas sale in Paris, together with a selection of French and English drawings of the eighteenth and nineteenth centuries. An exhibition of water colors and drawings by American artists of recent times was held earlier in the year in Gallery 25. The public has shown a decidedly increased interest in these exhibitions of drawings.

The important single activity of the year in this department has been the Courbet Centenary Exhibition from April 7 to June 2. Forty splendid examples of Courbet's work were brought together, making one of the most important groups of his pictures shown since his death.

The care of the paintings owned by the Museum, together with the labeling, mounting, and classification of drawings in the Museum collection, continues to occupy a considerable part of the time of this department.

4. Department of Decorative Arts

Many welcome additions to the collections of the department have been received during the year through bequest or gift.

In 1916, Mrs. Helen C. Juilliard bequeathed to the Museum two splendid tapestries which were to become the property of the Museum upon the death of her husband, Augustus D. Juilliard, which occurred this year. These have been received recently, and are remarkable examples of Renaissance weaving in Flanders during the sixteenth century. They were formerly part of a series representing the Months of the Year.

Space permits mention of only a few of the most important gifts. The outstanding piece is the beautiful cylinder-desk, presumably made for Louis XVI, which Jacques Seligmann presented "In memory of J. Pierpont Morgan, and as a souvenir of the help which the Americans gave to France during the war." The desk, which is of most ingenious construction, and elaborately ornamented with gilt-bronze mounts, formed part of the Murray Scott Collection. This

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bureau du roi is perhaps the work of Guillaume Beneman, and dates about 1785-90. Among other gifts, we may note the porch from the Bristol House at New Haven, dating about 1800-03, the gift of Cass Gilbert; a collection of Indian metal-work given by Robert W. and Lockwood de Forest; and a Spanish eighteenth-century alb of embroidery and drawn-work, the gift of Mrs. Ansley Wilcox.

A list of the names of lenders is given elsewhere. The Honorable A. T. Clearwater has added a number of fine pieces to his loan collection of American silver, including a salver by Thomas Hamersly and a piece of unusual historical interest, the salver presented by the citizens of Baltimore to Commodore Decatur. The Museum has also received as a loan from Judge Clearwater an important collection of 37 pieces of European silver of the seventeenth and eighteenth centuries. Another notable loan is the collection of 85 pieces of early American silver lent by Francis P. Garvan. Boudinot Keith has lent some exceptional pieces of American silver, including an inkstand by Cony, a tea machine of Sheffield plate, and 6 pieces of French eighteenth-century silver. Captain C. O. Stearns has added a few pieces to his loan collection of Sheffield silver. Among other loans may be instanced the point de France and point d'Argentan lace lent by Miss Edith Wetmore, an embroidered altar frontal lent by Mrs. John E. Parsons, and some Oriental rugs lent by Dr. W. Gill Wylie. Owing to lack of space, it has been necessary during the year to refuse many generous proffers of loans.

The purchases for the year have not been numerous, but include several pieces of first-rate importance. Among these may be noted the marble statue of Marsyas by Pierre Puget, the great French sculptor of the seventeenth century. Another fine example of French sculpture is the terracotta bust presumably representing the notorious Jacques-René Hébert, better known as Père Duchesne, by Joseph Chinard, and dating from the close of the eighteenth century. To the furniture collection have been added an elaborately carved armoire of the Regency period, and an Empire commode

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with ormolu mounts, of severe but beautiful design. Also of the Empire period, and of the finest quality, are two large gilt-bronze candelabra and two ornamental ewers. A pair of marble vases with ormolu mounts of the Louis XVI period are masterpieces of the metalworker's art. Another masterpiece, but many centuries earlier in date, is the Romanesque base of an altar cross, in gilt-bronze, made in the region of the Meuse in the twelfth century, and related in style to the school of Godefroid de Claire.

Of unusual interest is the English dressing table which bears the name plate of the makers, Seddon Sons and Shackleton, London. This beautiful example of English cabinet-making dates about 1790-95. A number of pieces of American furniture have been acquired, including a set of chairs in the Chippendale style, and an uncommon sideboard of the Sheraton type. Other purchases of American material include furniture, prints, and woodwork, which will be useful in the installation of the proposed American Wing, plans for which are now in preparation.

In the field of Near Eastern art some important additions have been made to the collection of Indian paintings, notably eight leaves from an Indian manuscript dated 1461. Four paintings and preliminary sketches for paintings, which form part of a series of illustrations of the Ramayana, the great national epic of India, are representative of the Rajput, Jammu, school in the early part of the seventeenth century. A characteristic product of the Mughal school is a portrait sketch of remarkably fine execution. An interesting piece of mediaeval Indian sculpture is a small relief in red sandstone, probably representing Siva, which dates from the thirteenth century. Persian miniature painting of the Mongol period is illustrated by a beautifully decorated leaf with five small miniatures from an anthology of Persian poetry, dating about 1340. Notable additions to the ceramic collection are the ewer and basin of lustred Rhages ware of the twelfth century. Especially beautiful in design and quality of glaze is a sixteenth-century Asia Minor pitcher of the so-called Rhodian type. The collection of Indian

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jewelry has been increased by a number of excellent examples.

No important changes in installation have been made during the year, with the exception of the rearrangement of the large rug room. Minor changes, necessitated by additions to the collections, have been made in many of the galleries of the department.

The use made of the Textile Study Room, of which Miss Agnes E. Jones has been in charge, by students, designers, and manufacturers, has been most satisfactory.

A lecture on American Decorative Arts in the Seventeenth and Eighteenth Centuries has been written by Mr. Cornelius for circulation through the American Federation of Arts. Miss Myrtilla Avery, Assistant Professor of Art at Wellesley College, has been coöperating with the Curator during the year in the preparation of the Guide to the Mediaeval Section of the Morgan Collection. It is hoped that the book will be ready for publication next summer.

5. Department of Far Eastern Art

The work of getting this comparatively new part of the Museum in good working order and making it useful to the public has been quietly progressing. In this respect the most important changes are found in the Japanese print collection, which has lately grown considerably, and, after having been catalogued up to date, has been deposited in the Print Room, where a very complete card catalogue is at the disposal of the public. The collection of Chinese and Japanese pictures is now being rearranged in the same way and will very soon be accessible in a study room to those interested.

Unfortunately no important gifts or loans can be recorded, but through acquisition the collections have been much enriched, specially the Chinese paintings, as well as the Chinese and Japanese sculpture.

We acquired a very important early Chinese trinity of the Buddha with Manjusri and Samantabhadra, and three curious small pieces of Wei sculpture; also a fine Japanese wooden Amida on a delightful lotus throne, of the Kamakura period.

A very complete collection of Japanese and Chinese bro-

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cares has been bought and will be exhibited next February. This, we hope, will prove of great interest to designers and silk workers.

The porcelains have been much enriched with pieces of the early Ming period till now practically unknown outside China; a collection of historical jade seals from the Peking Imperial Palace was also acquired.

6. Department of Arms and Armor

The past year has brought numerous changes in the galleries of this department. First in interest is the installation of the superb gilded and engraved armor for horse and man which the Museum acquired through Mr. Riggs at the beginning of the war, but which was held in Paris until April, 1919. Next is the receipt by the Museum of the Charles M. Schott, Jr., Collection, which enables us to round out our exhibits of beautifully decorated firearms. It is perhaps the most complete collection of its kind in pistols of a rare type (detonators) which immediately preceded percussion arms. In the Japanese Hall we now exhibit a remarkable series of "primitives," mainly from dolmens in central Japan, dating from the first to the seventh century A.D. These comprise burial figures in clay, showing the military equipment of the period both for man and horse, and besides these figures, which in ancient times decorated the summit of the burial mound of ancient chiefs, we exhibit actual specimens of swords, bridles, stirrups, and various ornamental horse trappings. Especially rich is the gathering of primitive Japanese swords, which includes practically all forms described, some of which have loop-shaped pommels with inserted ornamental phoenix heads, distinctly Chinese in design and execution. There are also rare swords having the bulbous or globular pommels. In this gallery are also a saddle and stirrups dating from the seventh century, of which, so far as we know, examples occur in only two other instances, both in Japan. A splendid helmet should here also be mentioned, richly mounted in embossed and gilded bronze, bearing the arms of the daimyos Hota. These objects were

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obtained during the Curator's visit to Japan in 1917. In our small gallery (H 5) showing armor and arms of the Near East, a complete rearrangement has been made. New cases have been put in position which are designed to exhibit adequately highly decorated arms; for the final arrangement of this gallery we should record the services of George C. Stone, whose help we never call upon in vain, and from whose private collection we borrow some of our most beautiful specimens.

Among the renewals of loans which should here be mentioned are the Rutherford Stuyvesant objects, formerly in the Spitzer and de Cosson collections, lent by Madame Stuyvesant, together with the enriched Maximilian helmet which can be traced back to the Warwick Castle Collection, also the beautifully embossed headpiece of the Milanese school of Negrolì, and a rare Highland claymore. The Highland pistols lent by Major Aymar Embury are now included in our case of Highland arms. These were carried by an ancestor of the lender and are among the most beautiful examples of their type. We mention finally the seventeenth-century armor lent by Colonel H. H. Rogers in 1917.

Continuing our more recent series, we now exhibit a small but carefully chosen collection of armor used in the World War, for which the Museum is indebted to the War Department in Washington. This includes helmets, types of body armor, face defenses, and the like, and is the only gathering of its kind, so far as we know, exhibited on this side of the ocean. The gift of these specimens to the Museum is in recognition of the help which the Museum afforded the Ordnance Department in Washington in its efforts to devise and perfect a serviceable defense for our soldiers in France. In one of these cases of modern armor we have now placed a small banner, or fanion, carried by the S. S. U. No. 646 of the American Ambulance Service in France throughout the war. It bears six French crosses, the military medal, and two fourragères, the second of which was placed in position, together with the Médaille Militaire, by the French Mission with appropriate ceremonies in the Museum on November 15.

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Of armor and arms which have historical no less than artistic merit, the department has lately placed on view noteworthy specimens. We refer, especially to the beautifully embossed and damascened gauntlets which originally belonged to a panoply of Philip III when a youth, now preserved in the Royal Armory of Madrid. There are also two sabres, mounted in bronze-gilt, which belonged one to Lafayette, the other to Lewis Morris the Signer—these the gift of Francis P. Garvan. In addition should be mentioned the spurs of Bertrand de Goth, nephew of Clement V, which were found in the church at Villandrant near Bordeaux, where this worthy was interred in 1324. They are lent by Amory S. Carhart, Jr., in memory of his father. Here, too, as the gift of Arthur S. Vernay we have received an historical banner. It is a tricolor, admirably documented, which, so far as we know, is the earliest specimen preserved of a banner of the French Republic.

While mentioning historical objects we should also record the help given the Museum during the past summer by the Director of the Royal Armory of Madrid, Don José Florit, who spent a month in the Armor Gallery and confirmed our identification of numerous objects which early belonged to the Court of Spain. He recognized also a headpiece which belonged to a harness of Don Carlos, eldest son of Philip II, as well as gauntlets of Philip IV and Philip V, and a remarkable pistol which belonged to the Marquis de Laganés. Señor Florit's manuscript notes on the cards of our Armor Catalogue will be of permanent value, as the testimony of the greatest living expert in the field of Spanish armor.

7. Department of Prints

The Department of Prints has had a most successful year. Although handicapped by unavoidable absences among the staff and on occasion by the use of its galleries for other purposes, it has accomplished a good deal of work. Its accessions, while fewer in number than during either of the previous years, have been in many cases of unusual importance. There have been added to the collection 1,099 prints, 1,521

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reproductions, 39 bound books and bound collections, 6 wood blocks, and the set of engraving tools used by the late Victor Bernstrom. Mats numbering 2,375 have been filled. These figures are of necessity misleading, as some of the books contain many and important prints, and bound collections are from time to time broken up and matted, while it is not unusual for mats to contain from two to eight prints apiece. And there have been three exhibitions.

The exhibition of woodcuts, which extended from January 13 to March 24, contained typical examples of most of the more important types of work done from primitive times to the present day, especial emphasis being laid upon the development of graver work during the last century and of color printing. The Haden exhibition, which was on the walls from July 1 to November 17 and contained no less than 250 prints and drawings, afforded an opportunity to see and study more of the work of this popular etcher than has ever been shown to the public at any one time in this country. The exhibition of ornament, April 21—June 21, was an attempt to interest the public generally, and especially the designers, in the study of the engraved and drawn designs of the great masters of ornament. Its field ranged from primitive German work to the French Empire period; selected examples, including a number of facsimiles, of most of the great designers being shown. Its interest was heightened by the juxtaposition in many cases of the original designs and objects made from them, among them being such diverse things, for example, as Gubbio plates of the best period, German Renaissance and Portuguese eighteenth-century silverware, French and Italian Renaissance laces, and French and English eighteenth-century panels and furniture.

Aside from the prints borrowed for the exhibition last mentioned, the department has received no loans during the past year.

The most important gifts of the year are doubtless the portrait of the Emperor Maximilian by Lucas of Leyden, Judith with the head of Holofernes by Mocetto, and the engraving of the Elector of Saxony praying to Saint Bartholomew by

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Cranach, given by Mortimer L. Schiff, a hitherto unknown woodcut of Judas Thaddeus by Jacob Cornelissen given by Leo Wallerstein, the Rape of Ganymede, a very rare woodcut by the Master I B with the bird, and Hans Baldung's woodcuts of the Saviour with the globe, the Holy Family with Saint Anne, and the Witches' Sabbath (in chiaroscuro), given by Felix M. Warburg. Messrs. M. Knoedler & Company also gave twenty-seven etchings by Fortuny. An unusually interesting gift was that of the wood engraving tools used by the late Victor Bernstrom, which were presented by Mrs. Bernstrom.

The accessions by purchase include prints, many of them of great importance and rarity, by artists from the Master E. S. to Edgar Degas, a few of the more important names represented in addition to those two being Campagnola, Cranach, Dürer, Duvet, Van Dyck, Holbein, Ostade, Rembrandt, Ruysdael, and Wechtlin. Among the small number of books of prints purchased are such important items, for example, as Saint Bonaventura's *Meditations on the Passion*, Venice, 1490; Calandri's *Arithmetica*, Florence, 1491; the *Epistles of Saint Jerome*, Basel, 1497; Holbein's *Old Testament woodcuts*, Lyons, 1538, and *Vitruvius*, Como, 1521.

The two outstanding purchases of the year were, first, one of the seven known complete sets of proofs of Holbein's *Dance of Death*, and second, the collection of prints by and after Dürer formed by Junius Spencer Morgan. This last purchase, containing 127 impressions from copper and iron plates, 138 woodcuts, and the original blocks for two of the woodcuts, is doubtless one of the most important single acquisitions of prints ever made by an American museum, as hitherto it has been impossible for a student to see all of Dürer's engravings, etchings, and dry points in one place on this side of the Atlantic Ocean. The Museum collection of prints, as a consequence of this purchase, contains at least one very fine impression from every plate now admitted into the canon of Dürer's work, and approximately two thirds of his woodcuts, most of them in excellent impressions.

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8. The Library

The return of peace, the increased activities in art and trade, and the efforts put forth by the Museum to make its collections of greater usefulness, have resulted in a continued increase in the demands on the Library. This demand is not confined to any particular branch of art or industry but is general in its character.

The effort of the Museum to encourage and stimulate designers of applied art has been fruitful in an increased use of the Library and Photograph Collection, as well as of other departments. It is interesting to note also that designers from other cities engaged in the textile industries and in the manufacture of jewelry, are frequent visitors to the Library.

The issuing of books and photographs for use by members of the Museum staff has greatly increased.

The difficulty of importing books and periodicals still exists but not to so great an extent as a year ago. It is hoped that the next few months will see matters cleared up and we shall receive our shipments with the same regularity that we did before the war.

The Library furnished some of the material for the exhibition of ornament held in the Museum during the year.

The movement that was begun last spring to encourage the development of suitable war memorials was aided by the Library. A feature of this work was the formation from various sources of a collection of photographs to be used as suggestions for designers of war memorials. A selection of 160 subjects was made from this collection, and three sets of 160 each were made for the American Federation of Arts for exhibition purposes. The collection consists of arches, bridges, equestrian statues, tablets, fountains, architectural monuments, gates, flagpoles, portrait statues, and other subjects suitable for war memorial work.

Among the gifts of the year are the following:—

A collection of original designs made in Mulhouse, Alsace, about 1840, and a number of printed calicoes from Charles Klotz; London Interiors, Naval and Military Trophies and

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Personal Relics of British Heroes, with colored lithographic plates in 3 vols., and English Art in the Public Galleries of London, from Edward D. Adams; 32 volumes by various authors of works relating to Egypt, from Albert M. Lythgoe; 36 photographs of watches, clocks, etc., from Claudius Côté; *Inventaire de l'argenterie conservée dans les Garde-Meubles des Palais Impériaux, Palais d'Hiver, Palais Anitchkov et Chateau de Galchino, St. Pétersbourg*, 2 vols., Check List of Coptic Manuscripts in the Pierpont Morgan Collection from J. Pierpont Morgan; 58 French and Polish posters from Miss Ida Bracher; a collection of 35 letters written by James A. McNeill Whistler between the years 1882 and 1897, from Théodore Duret, French art critic and author, whose portrait by Whistler hangs in Gallery 20; a collection of photographs and prints of home life in Colonial days from Dr. George W. Nash.

The number of those who use the Library shows a marked increase over 1918, as will be seen by reference to the statistical tables that appear elsewhere in the report.

The names of the donors will also be found elsewhere.

PUBLICATIONS

The Bulletin completed its fourteenth year with the December issue. Besides its regular numbers two important Supplements have accompanied it; one¹ in October, on the Statues of the Goddess Sekhmet, describes a very valuable addition to the collection of Egyptian art, the gift of Henry Walters; and the other,² in December, on the Treasure of Lahun, gives an account of a most valuable acquisition of Egyptian jewelry, made partly by purchase, and partly through the gift of Henry Walters. Both of these supplements were written by Albert M. Lythgoe.

A general brief guide to the Museum collections, filling a long-felt need, and proving of real use, was issued in June.

The Children's Bulletin, which has steadily increased in influence and in circulation, completed its third year in December.

¹ 22 pp. 19 illus., 3 maps.

² 28 pp. 26 illus., 1 map.

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There are in preparation an important and fully illustrated catalogue of the gems in the Classical Department, by the Assistant Curator, Miss G. M. A. Richter, and a volume on Helmets and Body Armor in Modern Warfare, a valuable and exhaustive treatise by Bashford Dean, Curator of Arms and Armor. Both of these works will be issued early in the present year, the latter by the Yale University Press.

Under the direction of the Committee on Educational Work, of which Dr. Henry S. Pritchett is chairman, several important essays, contributed by members of the Staff, will shortly be issued, under the name of Papers, in a quarto volume with illustrations, which will form the first of a series.

EDUCATIONAL WORK

Under this heading are reported most of the activities of the Museum which have to do with the utilization of opportunities for definite and practical use of the collections—through the Instructors' services, lectures, lending material, Library, etc. The progress made in the past ten years in planning and carrying into effect such activities has constituted a distinct contribution to museum science, placing them in a position of equal value with the functions, long recognized, of acquisition, classification, and exhibition.

The statistics of the year show increased use of the Museum all along the line of educational work.

PUBLIC SCHOOLS. There has been a notable increase in the number of children who have come to use the collections in connection with their school work. 11,168 have utilized the services of the Instructors in the Museum, and the Instructors have met 62 appointments in the schools, reaching there 12,118 children. Besides the groups seeing the collections under Museum guidance, 21,712 children have come with their own teachers.

A special course of talks in the galleries arranged for classes in the High Schools has been conducted by Mrs. Carey, and at the request of Gustave Straubenmüller, Associate Superintendent of Schools, active coöperation has been begun with the New York Training School for Teachers and the Voca-

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tional School for Boys. A vote of thanks to Dr. Straubenmüller for his valuable assistance, and to Dr. Andrew W. Edson, Associate Superintendent, in charge of classes for defective children, and Frank H. Collins, Director of Drawing in the Elementary Schools, for their active and helpful coöperation in other directions, was adopted by the Trustees at their December meeting.

OTHER SCHOOLS. Here may be mentioned the schools and colleges using the collections, most of them with their own instructors, Barnard College, Columbia University, New York University, Hunter College, Teachers College, Packer Institute, Cooper Union, Pratt Institute, and many more, the list embracing most of the schools of art and design of the city. Active coöperation has been carried on by one of the Instructors with classes from the College of the City of New York. In the nature of the case such classes know what they want and how to get it. Many of these have utilized the class rooms with their equipments.

LECTURES. Lectures in two courses have been given on Saturday and Sunday afternoons to audiences so large in size that it has become necessary to move from Class Room A, previously used, to the Lecture Hall. The number of these audiences totals 15,559 as against 9,770 of last year. Miss Abbot's lectures for members, Miss Walker's for the Deaf and Deafened, and others for blind children, have all met with gratifying response. The use of the Lecture Hall and Class Rooms by various societies, including the School Art League, has brought together audiences totaling 14,173, an increase of 4,367 over last year.

STORY-HOURS. The Saturday morning Story-Hours for members' children, and the Sunday afternoon hours for other children, given by Miss Chandler, have assembled 27,115 future citizens. This number shows an increase of 11,460 over last year, a very plain demonstration of the children's regard for this form of Museum lectures.

SEMINARS. Miss Cornell's study-hours for practical workers in shops have been successful beyond our hopes, and it is believed that the attendance and the interest evidenced

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in them prove the wisdom of practical forms of Museum demonstration.

DESIGNERS AND STUDENTS. 12,702 persons have worked in the galleries, and 716 in the Study Rooms, while 2,626 have worked here under direction of their instructors. 231 permits have been issued to designers representing 26 distinct departments of craftsmanship ranging from architects to wood-workers. 16,259 persons have used the Library, and 3,614 the collection of photographs.

The Associate in Industrial Arts, Mr. Bach, has met with a quick response from the 182 trade and class journals, and from the many manufacturers and designers dealt with by him; and through his efforts in this direction, as well as in connection with the Manufacturers' Exhibition, which he manages, a wide field of helpfulness has been opened up for these classes of users of the Museum.

LENDING COLLECTIONS. The lantern slide collection has been in constant use, not only for Museum lectures, but elsewhere east of the Mississippi River. The demand for the groups of photographs, textiles, casts, and reproductions of prints, which are circulated among schools and libraries and for lecture-room use, has taxed our resources. By gifts received during the year, 622 objects—lantern slides, photographs, post cards, plaster casts of gems in European museums, etc.—have been added to the collection set aside for lending.

Following action by the Board in June, a group of paintings was lent to the American Federation of Arts for circuit exhibitions to be arranged by that association. This is the fourth collection of paintings set in circulation by the Museum, numbering 91 canvases in all; two having been lent to the New York Public Library for the Hamilton Fish Park Branch and the Chatham Square Branch, and the third to the Bronx Society of Arts and Sciences.

These figures show clearly the tendency on the part of individuals and schools to take advantage of the opportunity to become more closely acquainted with what the Museum

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offers them. To meet the demands it has, indeed, become necessary to add to the force of Instructors one whose duty it shall be to assist particularly those who come on Saturdays and Sundays to study the collections.

CONCLUSION

In the year 1920 the Museum completes its first half century of existence. This event will be appropriately commemorated and the precise nature of this commemoration will be announced early in the year. The Museum was founded with broad vision and wise forethought. Its beginnings, in the retrospect, seem exceedingly small. Its growth has far outstripped the highest hopes of its founders. That growth cannot be attributed to any one man or any single group of men. It has been made possible by the public spirit of many, some of whom have passed away, some of whom are still living, and most of all by the cordial co-operation, almost without exception, of the City government and of the people, not only of the City and State of New York, but of other cities and other states.

ROBERT W. DE FOREST,
President.